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HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by
LEO DIETRICHSTEIN and OTTO HARBACH

The Music by
RUDOLF FRIML



VOCAL SCORE

REVISED EDITION

Ed. 910

G. SCHIRMER
NEW YORK

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CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)



DR. GASTON THORNE

FLORENCE

M. JACQUES RABELAIS

MME RABELAIS

MAID

DICK WAYNE

MRS. MARION THORNE

FRITZ DENKMAHL

MR. J. J. JEFFREYS

ADELAIDE FONTAINE

SYLVIA DALE

Mlle. CHI-CHI

GARÇON

PAGE

MRS. THORNE'S COMPANION

High Jinks

A Musical Farce

Book by
Otto Harbach

Music by
Rudolf Friml

No. 1. Overture

Piano

Marziale

ff

p

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

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Printed in the U. S. A.

First system of musical notation, measures 1-4. The key signature is one sharp (F#). The music features a melody in the right hand with triplets and a bass line with chords and triplets. There are accents and a crescendo hairpin.

Second system of musical notation, measures 5-8. The music continues with a melody in the right hand and a bass line. A fortissimo (*ff*) dynamic marking is present in the bass line. There are accents and a crescendo hairpin.

Third system of musical notation, measures 9-12. The music continues with a melody in the right hand and a bass line. There are accents and a crescendo hairpin.

Fourth system of musical notation, measures 13-16. The music continues with a melody in the right hand and a bass line. A fortissimo (*ff*) dynamic marking is present in the bass line, followed by a piano (*p*) dynamic marking. There are accents and a crescendo hairpin.

Fifth system of musical notation, measures 17-20. The tempo is marked "Tempo di Valse". The music is marked "legato". The key signature changes to two sharps (D major). There are accents and a crescendo hairpin.

Sixth system of musical notation, measures 21-24. The music continues with a melody in the right hand and a bass line. A crescendo hairpin is present. There are accents and a crescendo hairpin.

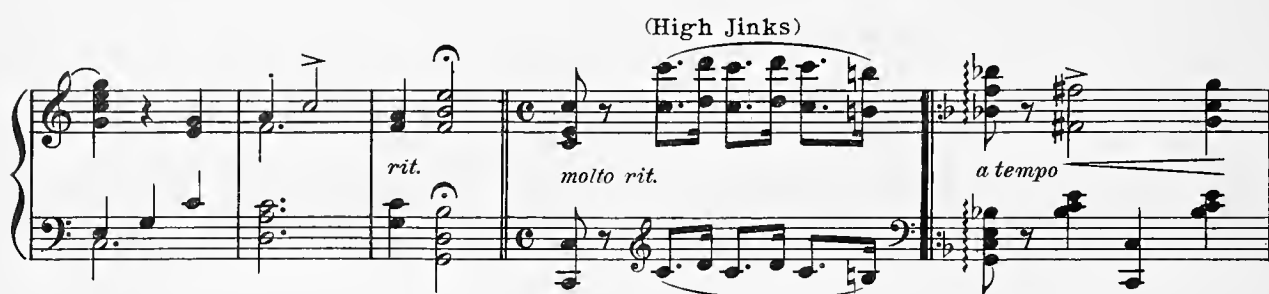


Tempo di Valse Is this love at last)









First system of musical notation. Treble and bass staves. Treble staff features triplets of eighth notes with accents, marked *sfz* and *pp*. Bass staff features eighth notes with accents. The system concludes with a *sfz stacc.* marking.

Second system of musical notation. Treble staff features triplets of eighth notes with accents, marked *p animato*. Bass staff features eighth notes with accents. The system concludes with a *cresc.* marking.

Third system of musical notation. Treble staff features a glissando marked *gliss.* and *ff*. Bass staff features eighth notes with accents. The system concludes with a *ff* marking.

Fourth system of musical notation. Treble staff features a first ending marked *1.* and a second ending marked *2.* Both are marked *ff*. The system concludes with a *broadly* marking and a *cresc.* marking.

Fifth system of musical notation. Treble staff features a *marcato* marking. Bass staff features eighth notes with accents. The system concludes with a *rit.* marking.

Poco lento (Fair bubble of rainbow hue)

First system of musical notation. The piece begins in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth notes, while the left hand plays a bass line of eighth notes. The tempo is marked 'Poco lento'. The first measure is marked *pp* (pianissimo). The second measure is marked *marcato*. The system ends with a repeat sign.

Second system of musical notation. The right hand continues the melody with eighth notes. The left hand plays a bass line of eighth notes. The system ends with a repeat sign.

Third system of musical notation. The right hand continues the melody with eighth notes. The left hand plays a bass line of eighth notes. The system ends with a repeat sign.

Fourth system of musical notation. The right hand continues the melody with eighth notes. The left hand plays a bass line of eighth notes. The system ends with a repeat sign.

Fifth system of musical notation. The right hand continues the melody with eighth notes. The left hand plays a bass line of eighth notes. The system ends with a repeat sign.

Sixth system of musical notation. The right hand continues the melody with eighth notes. The left hand plays a bass line of eighth notes. The system ends with a repeat sign.

First system of musical notation. Treble and bass staves. Treble staff has a dotted line with the number 8 above it. Bass staff has a *cresc.* marking. The music is in G major and 2/4 time.

Second system of musical notation. Treble and bass staves. Treble staff has a *broadly* marking and a dotted line with the number 8 above it. Bass staff has a *rit.* marking. The system ends with a section marked *Marcia* in 2/4 time.

Third system of musical notation. Treble and bass staves. The system begins with the text "(Reech Américaine!)" above the treble staff. The music is in G major and 2/4 time.

Fourth system of musical notation. Treble and bass staves. The music is in G major and 2/4 time.

Fifth system of musical notation. Treble and bass staves. The music is in G major and 2/4 time.

Sixth system of musical notation. Treble and bass staves. The music is in G major and 2/4 time.



(Voilà, Madame!)



First system of musical notation. The key signature is B-flat major (two flats). The time signature is 3/4. The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *molto rit.* (molto ritardando).

Second system of musical notation. The key signature changes to D major (two sharps). The time signature is 3/4. The music is marked *p* (piano). It features a more relaxed texture with sustained chords and some moving lines.

Third system of musical notation. The key signature remains D major. The time signature is 3/4. The music continues with sustained chords and some moving lines, maintaining a calm texture.

Fourth system of musical notation. The key signature remains D major. The time signature is 3/4. The music is marked *cresc.* (crescendo). It features a more active texture with moving lines in both hands.

Fifth system of musical notation. The key signature remains D major. The time signature is 3/4. The music is marked *ff broadly* (fortissimo broadly) and *rall.* (ritardando). It features a more active texture with moving lines in both hands.

Sixth system of musical notation. The key signature remains D major. The time signature is 3/4. The music is marked *allarg.* (allargando). It features a more active texture with moving lines in both hands, ending with a final chord.

ACT I

No. 2. Song with Chorus

Something Seems Tingle-ingleing

Dick

Allegretto

D. *mf*

1. Be-yond the Him-a - lay - a moun-tains,
2. The Ro-man god of ju - bi - la - tion—

pp *mf* *p* *mf*

Where flows the great Tsan - po, Be-side old Ti - bet's laugh-ing
Old Mo - mus was his name,— He wooed the god-dess Ex - ul-

foun-tains Gay, fest - ive flow - ers grow. To hands of mer - ry youth and
ta - tion, Of weird Bud-dhis - tic fame. Their son was High Jinks, a sen-

maid - en They yield their ra - diant bloom, — And
sa - tion, Who, ere he caught his breath, — Soon

D. all the balm-y air is la - den With rich and rare per - fume. — One ver-y
died of chron-ic cach-in - na - tion, Just laugh-ed him-self to death. — His soul be-

f *p*

D. lit - tle drop, placed so, One ti - ny lit - tle whiff, and lol —
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: —

molto rit.

Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so

a tempo *p*

D. queer, Here in your ear, Near - er and

cresc.

D.

near, Like some strange min - gling Of jin-gle-in-gle-in-gle-in-gle-in-gles And

D.

tan - gle - an-gle - an-gle - an - gle - an - gles; Why, you want to

poco animato *cresc.*

D.

cry, You want to die, But all you do is

D.

laugh, Hi! Hi! You've got the High Jinks! That's why! why!

ff *ff* *ff*

D.

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Chorus

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

a tempo

fz 3 *stacc.* 3 3 3 3

D.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan-gle-an - gle-an - gle-an - gle-an - - gles; Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! _____ You want to

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

tan-gle-an - gle-an - gle-an - gle-an - - gle; Why! you want to cry, _____

sfz stacc. *p animato* *cresc.*

D. cry, _____ You want to die, _____ But all you do is

cry, _____ You want to die, _____ But all you do is

cry, _____ You want to die, _____ But all you do is

_____ You want to die, _____ You want to die, But all you do is

_____ You want to die, _____ You want to die, But all you do is

gliss.

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

No. 3. Song

Jim

Adelaide

1. When I get think - in' of Jim,
2. When I get start - ed on Jim

Hand-some and strong and so trim, Sure just the thought of him Thrills me,
My heart swells full_ to the brim, I could go on_ for days, Dwell in,

Sure just the thought of him Fills me Full of dreams of those hap - py old
On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days, When in my eyes he would gaze:
knew, All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
Times sure were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

sfz *ff*

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

sfz

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

cresc. Jim! Jim! 'Tis no i-dle whim: You were *some* man, my Jim! Jim!

cresc. *8va*

1. 2.

Love's Own Kiss

Dick and Chorus

Tempo di Valse



1. Feelings all un-known, what can they
 2. Pret-ty lit-tle fan-cies come and

p *rit.* *p legato*

be? Suddenly to start My poor heart, Like a
 smile, Like a but-ter-fly Flut-ter by; And they

bird at last set free? How it calls to
 beck - on me the while: Bring they good or

p

me. Can it be the fra - grant breath of Spring? Or the wooing
guile? Shall I fol-low on o'er mead and field, Pluck-ing blos-soms

legato

pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's al - lure - ments yield,

cresc.

Ah, has taught my soul to sing? Something of
Ah, to love's al - lure - ments yield? Something of

p

joy or pain, Like a sun that smiles through rain?
mad - ness vain, Born of thoughts I must re - strain!

rit.

Refrain

25

While your voice seems call - ing me, Call - ing, en - thrall - ing

p

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*

1. Kiss. While Kiss. 2.

allarg.

No.5. Finale

It's Time to Start

Soloists and Chorus

Allegro Mrs. Thorne

f. It's time to

p

Mrs.T. start, We must de-part, Or we shall sure-ly miss the

train!

Thorne

Th. Poor lit-tle wife! I'd give my

Th. life Ra-ther than cost you pain.

Th. By Jove! He's gone! Come, love, come on!

Th. Con - found it, he is back a-gain!

SOPRANO
The Ladies Naugh - ty man! to so neg - lect us!

ALTO
Naugh - ty man! to so neg - lect us!

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Naugh-ty man! to so re-ject us! Not one lit-tle word we've had to - day from you.

Sylvia

s. There you are! There you are!

Adelaide

A. There you are! There you are!

Thorne

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

s. We must say good - bye to you!

A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

cresc.

S. good - - - - - bye!

Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

Ver - y well! we won't a - buse him! Ver - y well! we will ex-cuse him!

S. Time has come to say a - dieu!

Th. I had so much to do!

He had so much to do! Doctor's problems mysti - fy-ing,

He had so much to do! Doctor's problems mysti - fy-ing,

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Prob-lems ev - er mul - ti - ply - ing! Soon your try - ing Trou - bles will be o - ver;—

Sylvia

s. — All your trou - - -

— Now your bus - y day is end - ed, Soon your work shall be sus -

— Now your bus - y day is end - ed, , Soon your work shall be sus -

s. bles will be o - ver.

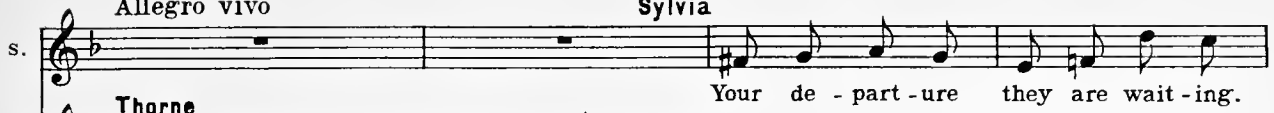
pend - ed, You shall be at rest in clo - ver.

pend - ed, You shall be at rest in clo - ver.

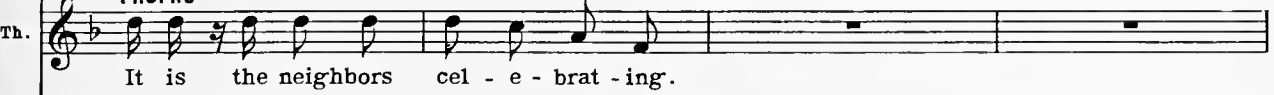
ffz
cresc.

Allegro vivo

Sylvia



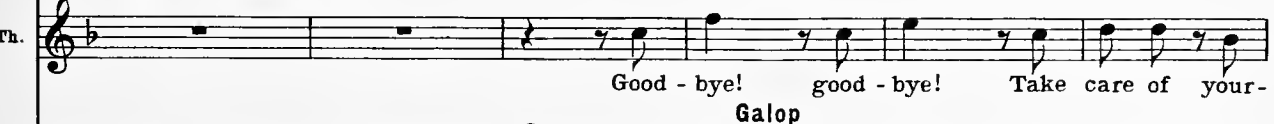
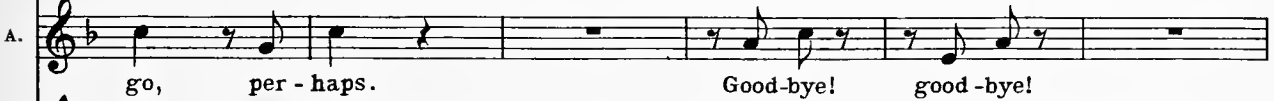
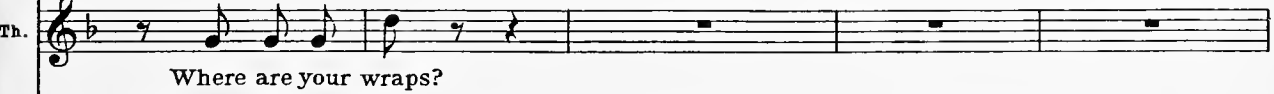
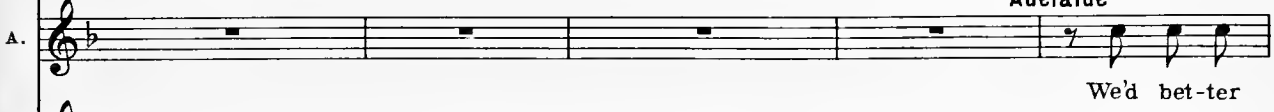
Thorne



Allegro vivo



Adelaide



S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO Good -

S. Good-bye! good-bye!

A. Good-bye! good-bye!

Th. bye! good-bye! Take care of your - self, And have a pleas-ant

bye! good-bye! Take care of your - self, And have a pleas-ant

TENOR Good-bye! good-bye! Take care of your-self, have a pleas-ant

BASS Good-bye! good-bye! Take care of your-self, have a pleas-ant

Th.

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

jour-ney, and have a pleas-ant journey! So bon voyage! A pleas-ant jour-ney!

Th.

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re voir! So bon voyage! A pleas-ant jour-ney! Au • re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas-ant jour-ney! Au re -

Th. Mrs. Th. Mrs. Thorne

voir! Maids All What

voir! Please tell our mis-tress all is read - y. There she is!

voir! There she is!

voir! There she is!

Horns

molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap - py hours, Lov - ers' bow's, Beck - on

Mrs. Th.

us a - - way! So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

So why be sad! The world is

Mrs. Th.

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

glad, And wants her chil - dren gay, We should not miss One

Mrs.
Th.

sin - gle kiss, Oh! We should not

sin - gle kiss That Spring - time bids us pay, We should not

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs.
Th.

miss One sin - gle kiss That Spring-time bids us pay!_____

miss One sin - gle kiss That Spring-time bids us pay!_____

should not miss One sin - gle kiss Spring-time bids us pay!_____

should not miss One sin - gle kiss Spring-time bids us pay!_____

Mrs. Th. What do you mean?

Thorne
I have to dis-ap-point you. A chance of a life-time:

sf

Moderato Thorne and Mrs. Thorne
mil-lion.

Dick
lis-ten! A pa-tient worth a mil-lion, At Beauville, wires to

Moderato
sfz *staccato*

Th. Mrs. Th. pavil-lion,

D. say: "I'm here at the pa-vil-lion, A-bout to pass a -

Allegro animato

Th.
Mrs.
Th.

pass a-way!

D.

way - To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

To an-y man who saves him, One hundred thousand francs he'll pay!

molto rit.

Mrs. Thorne

Then I must go a - lone! _____ All a - lone! _____ All a -

Tempo di Valse

rit.

Mrs. Th. lone. All a - lone! Oh my own! Is it

Mrs. Th. so? I must go, dear! Tell me no, dear! Ah, say no, dear!

rit.

Mrs. Th. Ah! Dr. Thorne Ah!

Chorus

SOPRANO. ALTO

TENOR

BASS

All a - lone! All a - lone! All a - lone!

Mrs. Th. Ah! I must go, dear! Sad the hour, sad the

Th. All a - lone you must go, dear! Sad the hour, sad the

lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

cresc.

Mrs. Th. hour Till I meet you, my love, my own! *molto rit.* **Allegro**

Th. hour Till I meet you, my love, my own! *molto rit.*

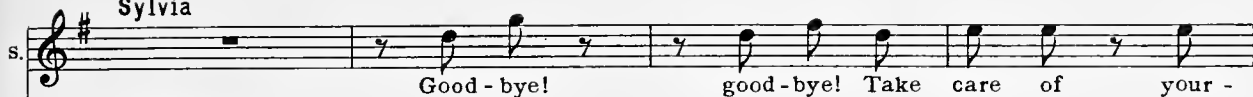
hour Till they meet with their love, a - lone. *molto rit.*

hour Till they meet with their love, a - lone. *molto rit.*

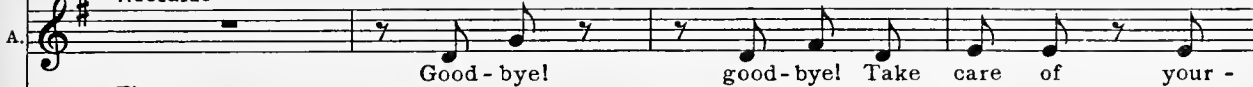
hour Till they meet with their love, a - lone. *molto rit.* **Allegro**

8 *molto rit.*

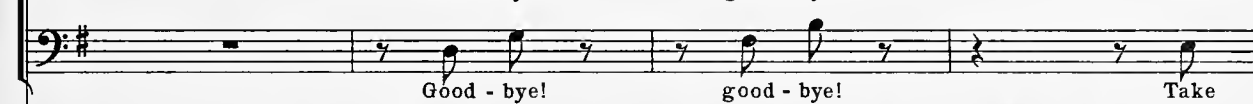
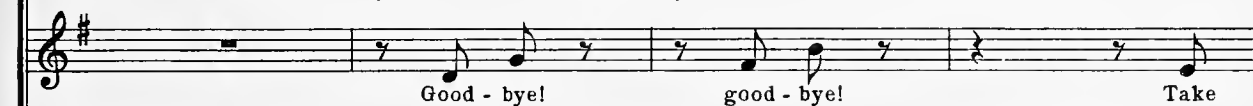
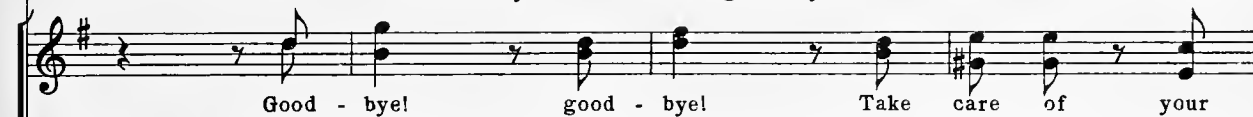
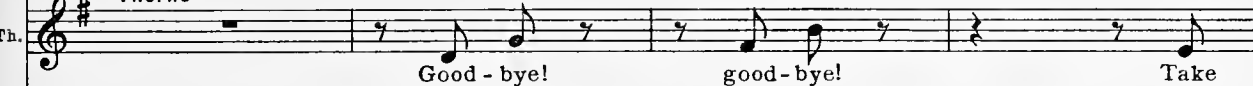
Sylvia



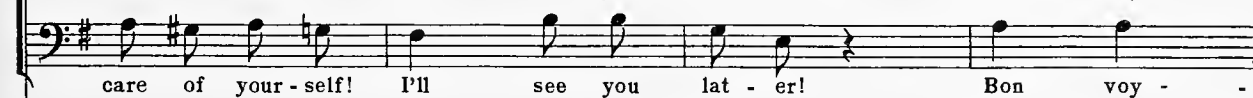
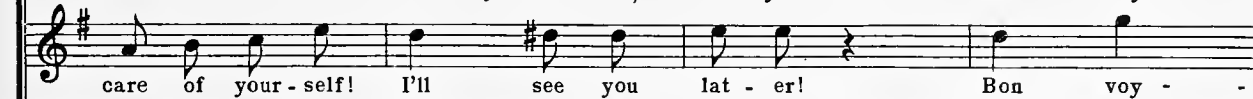
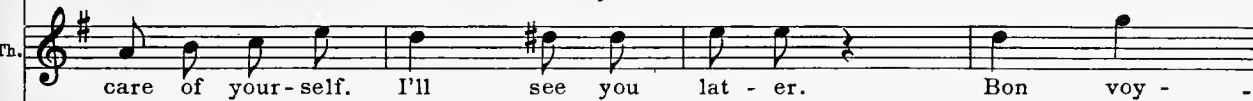
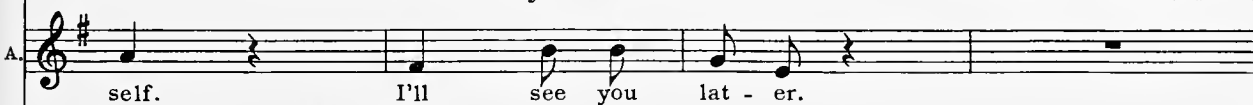
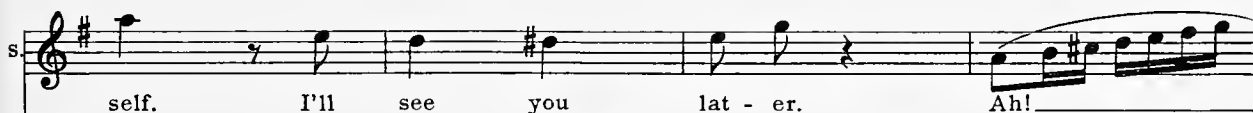
Adelaide



Thorne



Marcia





S.  Good - bye! good - bye! Take care of your -

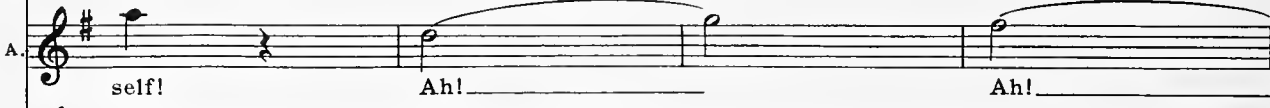
A.  Good - bye! good - bye! Take care of your -

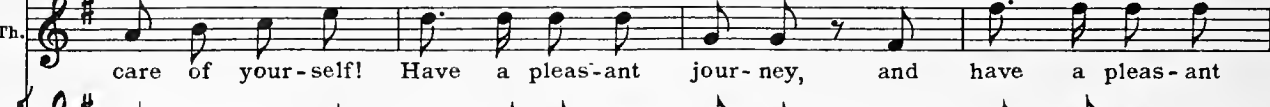
Th.  age! Good - bye! good - bye! Take

 age! Good - bye! good - bye! Take care of your -

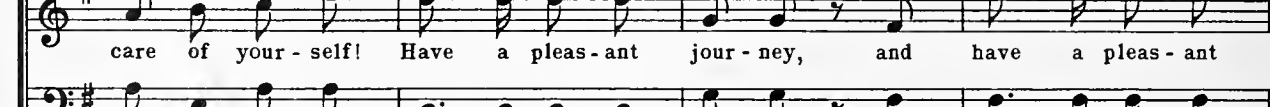
 age! Good - bye! good - bye! Take

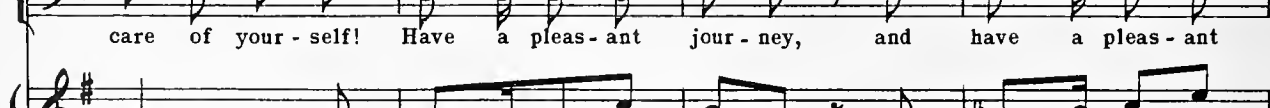
S.  self! Ah! Ah!

A.  self! Ah! Ah!

Th.  care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 self! And have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

 care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

S. Bon voy-age! A pleas-ant jour-ney! Au re -

A. Bon voy-age! A pleas-ant jour-ney! Au re -

Th. jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

jour-ney! So bon voy-age! A pleas-ant jour-ney! Au re -

S. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

A. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Th. voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

voir! So bon voy-age! A pleas-ant jour-ney! Au re -

Tempo di Valse

Sylvia

S. 
voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

A. 
voir. Your dear voice call - ing me, Call - ing, en - thrall - ing

Th. 
voir.


voir!


voir!


voir!

Tempo di Valse


mp 
p

S. 
me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

D. 
me. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,




24456

This musical score is for a vocal ensemble and piano. It consists of three systems of staves. The first system has five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. Each vocal staff begins with the word "Kiss!" followed by a long horizontal line indicating a sustained note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal parts with the same "Kiss!" line and the piano accompaniment, which includes a *ff* (fortissimo) dynamic marking. The third system shows the vocal parts ending with a final note, while the piano accompaniment continues with a *p* (piano) dynamic marking and concludes with a final chord.

S.
Kiss! _____

A.
Kiss! _____

T.
Kiss! _____

T.
Kiss! _____

B.
Kiss! _____

ff

p

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

ff

tr

cresc.

Guests
SOPRANO

I want to give my or-der!

ALTO

I want to give my or-der!

TENOR

I want to give my

BASS

I want to give my

p stacc.

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! 1

Hur-ry! Hur-ry, wait-er! Al-lez vite, gar-çon! 1

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

or-der! Hur-ry, wait-er! Al-lez vite, gar-çon!

want to give my or-der! I've been wait-ing

want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

I want to give my or-der! I've been wait-ing

p

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! come here!

half a year! Gar-çon! come here! Did you ev-er see such

half a year! Gar-çon! come here! Did you ev-er see such

There are wait-ers here ga - lore, But
 There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But

no one knows what for. Come here!
 no one knows what for. Come here!
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such
 no one knows what for. Did you ev - er see such ser-vice? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!
 I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vice? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

rit. o - ver there! At this one you cannot stay! *a tempo* See, he's ré - ser - vée For zee

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

Ev-ry ser-vant, maid or man, Can re-cog-nize

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— This wondrous prize! — She has an eas-y-go-ing way —

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

— That's quite au fait; — And when she pay, — She give zee tip to ev-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na - tion - al sa - laam; We must scrape and

time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

Eet ees time to make our na - tion - al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en

bow, And po - lite - ly vow Our com - pli - ments, and

bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly

time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!
 sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry! Hur - ry,
 I want to give my or - der! Hur - ry,
 I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I want to give my or - der!
 wait - er! Al - lez vite, gar - çon! I
 wait - er! Al - lez vite, gar - çon! I

I've been wait-ing half a year!

I've been wait-ing half a year!

want to give my or-der! I've been wait-ing half a year!

want to give my or-der! I've been wait-ing half a year!

Gar-çon! come here! come here!

Gar-çon! come here! come here!

Gar-çon! come here! Did you ev-er see such ser-vice? Did you

Gar-çon! come here! Did you ev-er see such ser-vice? Did you

There are wait-ers here ga-lore, But no one knows what

There are wait-ers here ga-lore, But no one knows what

ev-er see such ser-vice? There are wait-ers here ga-lore, But no one knows what

ev-er see such ser-vice? There are wait-ers here ga-lore, But no one knows what

Bells

ff *p*

for. Come here!

for. Come here!

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

for. Did you ev - er see such ser-vice? Did you ev - er see such ser-vice?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

No.7. Song

I'm Through with Roaming Romeos

Adelaide

Alla Marcia

Piano introduction in C major, 2/4 time, marked *f* and *Alla Marcia*. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Adelaide

A. *pp*

1. I've played life's gam - bol
 2. I've learned e - nough of
 3. I've learned e - nough of

A. *pp*

o'er and o'er, With lots of hits and miss - es,
 life to trade A dead one for a live one,
 life to know All is not gold that glit - ters;

A. *pp*

But nev - er struck a snap be - fore, Home nev - er was like
 It's hard to see a dead one fade, But hard - er to re -
 And like-wise I have found this so:— All is not gay that

A. this is! To hopes of joy and heav'n - ly bliss
vive one! Be-ware the man who buys you clothes
tit - ters! And al - so this is true, - my boys,

A. I'm mak-ing no pre - tens-es; - My dream of heav-en's mere-ly
With hope and good in - ten - tions, 'Tis he who paves the way that
(You think this o - ver af - ter:) The man's not al - ways due for

A. this: An an - gel for ex - pens - es!
goes To the place which no one men - tions. 1-3. I'm
joys Who mar - ries girl-ish laugh - ter.

A. through with roam - ing Ro - me - os, I'm through with bob - bing, bow-ing

A. beaux, So de-bon - aire and gay, So charming for a day; They pay re -

A. spect - but that is all they pay! I'm through with sen - ti - ment - al

A. fires, I'm through with tem - p'rament - al squires; But if you

A. find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - 'ry kind of fault, But strong e-nough to
life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
3. Be he blind and lame, His members most-ly game, But thumbs e-nough to.

p

A.

wend his way un-to the safe-ty vault,
chest that hides a fat de-pos-it book, 1-3. Why, sim - ply nab him!
hold a pen and sign his bank-ing name,

ff

A.

Grab him! And when you've chained him, kind-ly let me know. The number

A.

1. of his lit-tle bun - ga - low! 2. low!

8...

No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta Rabelais

1. If you on - ly were Pa - ri - sienne, my
 2. Now you would - n't think a man a hard-en'd

l.h. *stacc.*

R. S. R. Sylvia Rab.

la - dy! If it were true, What would you do? There would
 sin - ner— That all de - pends What he in - tends! If he's

R. S. Sylvia

be so man - y lit - tle things to aid me. Oh, is that
 bold e - nough to ask you out to din - ner! Well, not to -

S. R. Rab.

so? _____ Pray let me know! _____ Some pret - ty lit - tle flowers, or a
day, _____ I'm going a - way. _____ And would you mind to tell me where you're

R. S. R. Sylvia Rab.

po-em— Pret-ty flow-ers— I a - dore. _____ But
go-ing? We go to Par-is!— That is true! _____ Then

R.

gen - tle - men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls) R. S. R. Sylvia Rab.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

R. Sylvia
S. Have you not a lit - tle love that you could prom - ise me?
But to tell - the doc - tor would be hard - ly right! 1. 2. I

S. can-not an - swer now, but lat - er, lat - er, may-be lat - er. Your
Bells
stacc.

S. plead - ing is not all in vain! — But won't you call a - gain? — I

S. would not say that I re - fuse you: 'Twould lose you; My

S. *plan — is bet-ter, not now, may-be lat er: That's courtship à l'a-mé-ri-*

cresc.

Refrain

S. *caine! I can-not an-swer now, but lat-er,*

R. *Rabelais She can-not an-swer now, but lat-er,*

S. *lat-er, may-be lat-er. Your plead-ing is not all in*

R. *lat-er, may-be lat-er. My plead-ing is not all in*

S. *vain!* But won't you call a - gain? I would not say that I re -

R. *vain!* So I will call a - gain. She would not say that she'd re -

S. fuse you: 'Twould lose you; My plan is bet - ter, not now, may - be

R. fuse me: 'Twould lose me; Her plan is bet - ter, not now, may - be

cresc.

S. *rit.* *a tempo* lat - er: That's court-shi à l'a-mé - ri - caine!

R. *rit.* *a tempo* lat - er: That's court-ship à l'a-mé - ri - caine!

rit. *a tempo*

Tempo di Valse

p

Your dear voice call-ing me call - ing, en-thrall-ing me Your dear

eyes be-hold-ing me your dear arms en-fold-ing me Your lips ca-

ress-ing mine press - ing pos-sess-ing mine Burn - ing with bliss

cresc.

rall.

this must be Love's Own Kiss. —

ff broadly *rall.* *allarg.*

No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische) Dick

So my lit-tle romance has been

rit. a tempo

Chi-chi Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi Dick

tended, Or 'twere ne'er be - - gun. Put it on the shelf, dear! I'll

Chi-chi

put it on the shelf, dear! There are oth-er sto-ries one might want. I'm

Dick

some-thing of an au-thor-ess my-self, dear. With a grace and style pi-

Chi-chi Dick Chi-chi

quant! So if you're real-ly through- I think I'm real-ly through! With

legato

Refrain
Both

read-ing fool-ish books that make you blue: Re-mem-ber

rit.

Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi - chi, With fas - ci - nat - ing ways and

wiles That teach you to for - get, With danc - es And sweet se - duc - tive

glanc - es! She's quite the dear - est witch, — a gay co - - quette! —

— For she is Chi - chi, She's charming lit - tle Chi - chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A - way

with fool-ish sighs! A way with thoughts that ag-o - nize!

Just call on Chi-chi, Chi-chi, Chi - chi, And read your sol - ace

1. in her eyes! Re-mem-ber eyes! 2.

No. 10. Duet and Chorus
That Alters the Matter
HIGH JINKS TANGO
Fritz, Mrs. Thorne and Chorus

Moderato



Mrs. Thorne

Mrs. T. We're a-bout to
Pleased, I'm ver - y

Fritz

F. 1. Here are charm-ing gen-tle-men, Whom real - ly you should know.
2. Gen-tle-men, al - low me, meet My lit - tle friend de - mure.

Piano accompaniment for the first vocal section, continuing the rhythmic pattern from the introduction.

Mrs. T. go!
sure! Hard - ly prop-er!
I'm ex-cit - ed! Fritz

F. Hand-some, sen - ti - men - tal men Who
Al - so this is how we meet Her

Men

Hur - ry! Stop her!
I'm de - light-ed!

Piano accompaniment for the second vocal section, featuring more complex chordal textures and rhythmic variations.

F. 

have so much to tell.
friends so chic and swell.

Ladies

Yes, we must be go - ing!
Real - ly, they are charm - ing! **Men**

Go - ing!
Charm - ing!

F. 

Ladies

None can say, 'Tis not au fait, I know her hus-band well!
None can say, 'Tis not au fait, I know your hus-band well!

Go - ing!
Charm - ing!

F. 

Refrain

Ladies

Men

That al-ters the mat-ter, al-ters the mat-ter! Don't you see?

Ladies **Men** **All**

Cer - tain - ly! Your hus - band's like a broth - er to me. That alters the mat - ter,

Ladies **All**

alters the mat - ter! We a - gree! And I contend, You should -n't offend Your

hus - band's trust - ed friend. If an - y should mind Your be - ing kind, Doubts dis - pel By

say - ing, I know your hus - band, oh! ver - y well! That well! ———

You know my

1. 2.

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Piano introduction in G major, 2/4 time. The piece is marked 'Allegretto' and features a 'stacc.' (staccato) section. The melody is played in the right hand with a series of eighth-note chords, while the left hand provides a steady eighth-note accompaniment.

Tempo di Gavotte

Adelaide

Jeffries

Adelaide

A.
J.

Looks like ready mon-ey. By Jove, a Beaut. He's

First vocal entry. Adelaide (A.) and Jeffries (J.) sing the first line of the song. The piano accompaniment is marked 'pp legato' and 'rit.' (ritardando). The piano part features a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

Jeffries

Adelaide

A.
J.

got physique and style to boot. — Cer-tain - ly the hon-ey. He

Second vocal entry. Jeffries (J.) and Adelaide (A.) sing the second line of the song. The piano accompaniment continues with the same 'pp legato' and 'rit.' markings.

Jeffries

Adelaide

A.
J.

looks this way. She's got a man-ner ver - y gay! I

Third vocal entry. Jeffries (J.) and Adelaide (A.) sing the third line of the song. The piano accompaniment continues with the same 'pp legato' and 'rit.' markings.

A. J. Jeffries Adelaide

(coughs)

think I'll try a lit - tle cough. By Jove, is that for me? Or

A. J. Jeffries Adelaide

(laughs)

bet - ter still, — live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come

rit.

Allegro animato

A.
J.

hith - er! — come hith - er!" She says it with her eyes, She
hith - er! — come hith - er!" She said it with her eyes, She

stacc.

A.
J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

A.
J.

hith - er! — come hith - er!" She seems to spe - cial - ize In
hith - er! — come hith - er!" What live one could de - spine Those

a tempo

A.
J.

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit.

a tempo

A. J. *stacc.*

hith - er! come hith - er!" She says it with her eyes, She
 hith - er! come hith - er!" She said it with her eyes, She

A. J. *rit.*

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come

A. J. *a tempo*

hith - er! come hith - er!" Heav'n help the man who spies Those
 hith - er! come hith - er!" Sure an - y man might prize Those

A. J. *rit.*

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith-er eyes!" eyes!"
 a - gi - tat - ing, I'll - be - wait - ing, "Come-hith-er eyes!" eyes!"

No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

We're

We're

We're

We're

Tempo di Marcia

ver-y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver-y, ver - y sor - ry to de - tain you, But since you have to go, —

ver-y, ver - y sor - ry to de - tain you, But since you have to go, —

off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're". The second pair of vocal staves has the lyrics "off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're". The third pair of vocal staves has the lyrics "We are out for our tip, We are out for a ver-y lit-tle tip! We're". The fourth pair of vocal staves has the lyrics "We are out for our tip, We are out for a ver-y lit-tle tip! We're". The piano accompaniment is written in a grand staff (treble and bass clef) and provides a rhythmic and harmonic foundation for the vocal lines.

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

ver - y, ver - y sor - ry to de - tain you, But since you have to go, —

The second system of the musical score continues the vocal and piano parts. It consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair of vocal staves has the lyrics "ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are". The second pair of vocal staves has the lyrics "ver - y, ver - y sor - ry to de - tain you, But since you have to go, — and are". The third pair of vocal staves has the lyrics "ver - y, ver - y sor - ry to de - tain you, But since you have to go, —". The fourth pair of vocal staves has the lyrics "ver - y, ver - y sor - ry to de - tain you, But since you have to go, —". The piano accompaniment continues with a similar rhythmic and harmonic pattern to the first system.

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

p *f*

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

cut for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

Moderato

Jeffries

The image displays a musical score for a piece titled "The Voice of Nature". The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked "Moderato". The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts have lyrics: "The voice of na - ture! The voice of na - ture! I glad - ly". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *p*. The score is presented in a single system with five staves.

Score Details:

- Tempo:** Moderato
- Key Signature:** One sharp (F#)
- Time Signature:** Common time (C)
- Vocal Parts:** Soprano, Alto, Tenor, Bass
- Lyrics:**
 - Soprano: The voice of na - ture! The voice of na - ture! I glad - ly
 - Alto: He hears it now! He hears it now!
 - Tenor: He hears it now! He hears it now!
 - Bass: He hears it now! He hears it now!
- Piano Accompaniment:**
 - Right Hand: Melody with a triplet of eighth notes and a dynamic change from *mf* to *p*.
 - Left Hand: Bass line with chords and a dynamic change from *mf* to *p*.

The image shows a page from a musical score for 'The Song of the Lark'. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment (P.). The music is in 2/4 time and the key of D major. The lyrics are: 'has - ten and o - bey its call; Long I've fought for her, Long I've Has - ten and o - bey its call! He fought for her, Has - ten and o - bey its call! He fought for her, Has - ten and o - bey its call, o - bey its call! He fought for her, Has - ten and o - bey its call, c - bey its call! He fought for her,'. The piano part features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.

S. has - ten and o - bey its call; Long I've fought for her, Long I've

A. Has - ten and o - bey its call! He fought for her,

T. Has - ten and o - bey its call! He fought for her,

B. Has - ten and o - bey its call, o - bey its call! He fought for her,

P. Has - ten and o - bey its call, c - bey its call! He fought for her,

J. 

sought for her, And now I've got her, and now I've

He sought for her. He's got her now!

He sought for her. He's got her now!

He sought for her. He's got her now!

He sought for her. He's got her now!

He sought for her. He's got her now!



J. 

got her! I have found at last — my daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!




Rabelais Animato

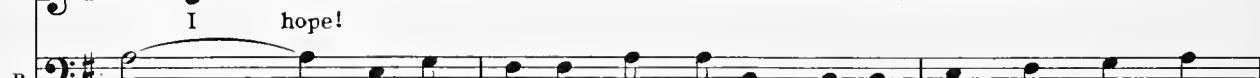
R. 

No, his sweet - heart! That is what she is; If not, I'll

Thorne

T. 

I hope!


R. 

die! Ret-ri - bu-tion should be his, He was plan - ning to e -

Thorne

R. 

lope!

T. 

To e-lope? Con-



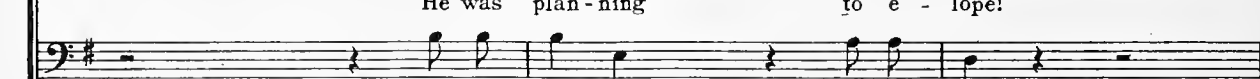
He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!



He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia What's the

Dick Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

His wife! she comes! ah, lack - a-day!

S. trouble, pray?

J. Jeffries
At last I look in - to your

Rec.

F. Fritz
Wa-ter! wa-ter!

J. eyes, my daughter! *cantabile* My lit-tle

His daughter!_

His daughter!_

His daughter!_

His daughter!_

l. h. *rit.* *cantabile* *marcato*

Rec.

Sylvia
S. His lit-tle girl! He might have known I had this curl,

Adele
A. His lit-tle girl! He might have known She had this curl,

Thorne
T. His lit-tle girl! He might have known She had this curl,

J. girl! I might have known You had this curl, Your mother's

Dick
D. His lit-tle girl! He might have known She had this curl,

Rabelais
R. His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,

A. Her mother's own; Her peach-bloom cheek so ver - y fair,

T. Her mother's own; Her peach-bloom cheek so ver - y fair,

J. own; Her peach - bloom cheek so fair, Her winsome

D. Her mother's own, Her peach-bloom cheek so fair,

R. Her mother's own, Her peach-bloom cheek so fair,

S. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, Her angel's face, Her Grecian

D. so rare, Her angels face,

R. so rare, Her angel's face,

Her angel's face,

Her angel's face,

Her angel's face,

Her angel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

Her Gre-cian nose and charm-ing grace,

S. pose, My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

Her fine re - pose, Her laugh - ing, her laugh - ing,

S. vine, _____ All tell you I am thine! _____ What

A. vine, _____ All tell you she is thine! _____

T. vine, _____ All tell you she is thine! _____

J. vine, _____ All tell me you _____ are mine! _____

D. vine, _____ All tell you she is thine! _____

R. vine, _____ All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

her eyes di - vine, All tell you she is thine! _____

rit.

Allegro
Sylvia

S. does it mean? Ex - plain to me! Adele

A. What e'er he says, you just a - gree!

Jeffries

J. And to think that e-ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev-'ry vow, Should bring dis-grace! Your

Marcia

Thorne

T. I give up hope!

J. hus-band with that wo-man there, With vil-lain-y be-

Marcia

J. yond compare, Plan-ning base-ly to de-ceive you, They would e-

Dick

D. I've got the dope! Don't give up hope! I've got the dope!

S. My _____

A. Your hus - band with that

T. I give up hope!

F. Fritz and Florence
Don't give up hope!

J. lope, _____ they would e - lope! _____ Her hus - band with that

D. Don't give up hope! I've got this dope! Her hus - band with that

R. Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

Her hus - band with that

The piano accompaniment is written for the right and left hands. The right hand features a melodic line with many slurs and ties, while the left hand provides a steady harmonic accompaniment with eighth and sixteenth notes.

S. — husband with that wo-man, With — vil - lain - y beyond com -

A. wo-man there, With vil - lain - y be - yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo-man there, With vil - lain - y be - yond compare, with

D. wo-man there, With vil - lain - y be - yond com-pare, with

R. wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with

wo-man there. With vil - lain - y be - yond com-pare, with

wo-man there, With vil - lain - y be - yond com-pare, with

S. pare, be - - yond compare! I'm his wife, — and I'm his

A. vil - lain - y be-yond com - pare, — For-sook his le - gal wife, — Who is his

T. She's not, I swear! she's not my wife, your

F. Fl.

J. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is my

D. vil - lain - y beyond com - pare, — For-sook his le - gal wife, — Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife, — Who is his

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl. long-lost daugh-ter!

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. *cry.*

T. If she comes to, I think I'll die.

J. My world's a - wry! ————

D. Dick

But why not

F. Florence

Fl. She's com-ing to! Fritz

F. I hear her sigh.

D. try? ———— Try to for-give him, try to for-

cresc.

D. give him! See, he is plead-ing, What shall your an-swer be?

Sylvia

S. Your dear voice call - ing me, Call - ing, en - thrall - ing me,

S. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Sylvia

S. Ah

Thorne

Th. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

Jeffries

J. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

Dick

D. Ah

Rabelais

R. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

SOPRANO

S. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

ALTO

A. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

TENOR

T. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

BASS

B. Your lips ca - res - ing mine, Press - ing, pos - sess - ing mine,

S. *ff broadly* *rall.*
 Burn - - ing with bliss: This must be Love's Own

T. *ff broadly* *rall.*
 Burn - - ing with bliss: This must be Love's Own

J. *ff broadly* *rall.*
 Burn - - ing with bliss: This must be Love's Own

D. *ff broadly* *rall.*
 Burn - - ing with bliss: This must be Love's Own

R. *ff broadly* *rall.*
 Burn - - ing wit bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

ff broadly *rall.*
 Burn - - ing with bliss: This must be Love's Own

Dick

Some-thing seems tin- gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

a tempo

p *stacc.*

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle-in - gle-in - gle-in - gle-in - gles And tan - gle-an-gle-an-gle-an-gle-

an - gles; Why, — you want to cry, — You want to die, — But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why! —

ff

D. 

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,

Chorus
Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer,
Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin-gle-in-gle-in-gle-in-gle-in-gle-ing so queer, tin-gle-ing so queer,

a tempo
fz 3 *stacc.* 3 3 3

D. 

Here in your ear, Near-er and near, Like some strange

Here in your ear, Near-er and near, Like some strange

Here in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

Here in your ear, Hear it in your ear, Near-er and near, Like some strange

8 3 3 3 3

D. min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D. tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! ——— you want to

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - - gles; Why! you want to cry,

sfz stacc. *3* *3* *3* *p animato* *cresc.*

D. cry, You want to die, But all you do is

cry, You want to die, But all you do is

cry, You want to die, But all you do is

— You want to die, You want to die, But all you do is

— You want to die, You want to die, But all you do is

gliss.

D. laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

laugh, Hi! Hi! You've got the High Jinks! That's why!

ff



ACT III

No. 13. Introduction

Allegro

(TANGO)



Gavotte



Valse





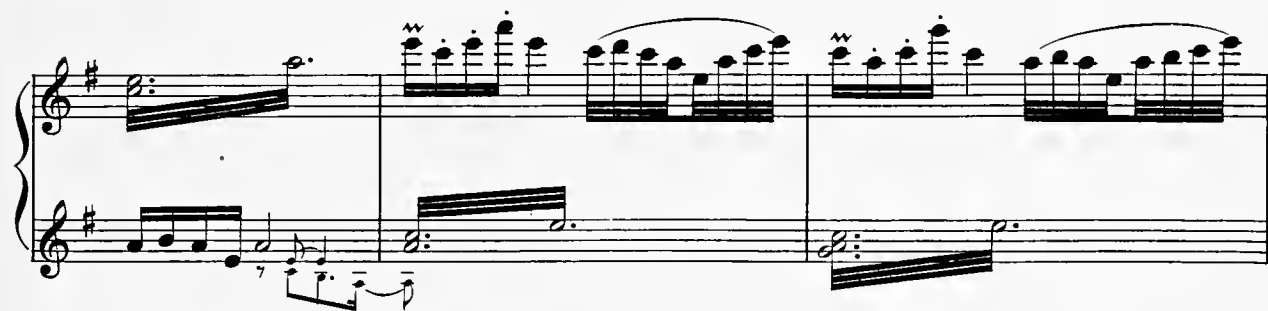
No. 14. Ballet-Music

Moderato

tr *p* *f* *f* *tr* *staccato*

vivace

cresc.





The Bubble

Chi-Chi

Poco lento *Bells* *Bells*

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp *marcato*

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands. —

Symbol of love and its bliss, — Like the gold of smil - ing dawn —

cresc.

Fair for a mo - ment, then kissed — By the sun — and gone! —

cresc. *rit.* *rit.*

a tempo

Float on! float on! Fair bub-ble of rain-bow hue, Float

a tempo

on! float on! Love's sym-bol, a-las, too true! Float

8.....

on! float on! And van-ish in Heav'n's own blue, With

8.....

cresc.

cresc.

8.....

lov-ers' tears And hopes and fears, Bub-bles all, like you!

rit.

rit.

rit.

rit.

8.....

Refrain

Chorus

SOPRANO
Float on! float on! Fair bub-ble of rain-bow hue, Float

ALTO
Float on! float on! Fair bub-ble of rain-bow hue, Float

TENOR
Float on! float on! Fair bub-ble of rain-bow hue, Float

BASS
Float on! float on! bub-ble of rain-bow hue, Float

on! float on! Love's sym-bol, a - las, too true! Float

on! float on! Love's sym-bol, a - las, too true! Float

on! float on! Love's sym-bol, a - las, too true! Float

Float on! float on! Love's sym-bol, a - las, too true! Float

Float on! float on! Love's sym-bol, a - las, too true! Float

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

on! float on! And van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

Float on! float on! van-ish in Heav'n's own blue With

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

lov - ers' tears And hopes and fears, Bub-bles all, like you!

When Sammy Sang the Marseillaise

Florence

Marcia

Piano introduction in 2/4 time, marked *ff stacc.* The melody is in the right hand, featuring eighth and sixteenth notes, and the bass line is in the left hand, featuring quarter and eighth notes. The key signature has one sharp (F#).

First system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand, marked *p stacc.* The lyrics are: Sam - my went to Par - is — To have a ju - bi - lee, For night, while out a - stroll - ing — To see what he could see, A

Second system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: he'd been told That young and old Were hap - py in Pa - ree; Al - "frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

Third system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: tho' he was a Yan - kee, He loved Pa - ri - sian ways, It not a word said Sam - my, His head was in a daze, But you

was no use, He just broke loose When he heard the Mar-seil - laise! 1-2. When
bet heknew Just what to do: He sang the Mar-seil - laise!

REFRAIN

Sam - my sang the Marseil - laise, when Sam - my sang the Marseil-

laise! His French was rather shocking; But they knew his heart was right; The

Bou-lewards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil-

laisé. All Par-is seemed to catch the craze: Mar -

chons, mar - chons, You Yan - - kee gar -

stacc.

marcato

cons! Oh, they nev-er will for-get How they danced the pi-rou-ette When

1. Sam-my sang the Marseil-laise! When Sam-my sang the Marseil-laise! 2. One

Fine

D.S.

Florenze

When Sam - - my sang the Mar-seil - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, _____ when

TENOR

When Sam-my sang the Mar-sei - laise, _____

BASS

When Sam-my sang the Mar-sei - laise, _____

Chorus

Sam - - my sang the Mar-seil - laise! _____ His

Sam - - my sang the Mar-seil - laise! _____ His

when Sam-my sang the Mar-seil - laise! His

when Sam-my sang the Mar-seil - laise! His

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

French was ra - ther shock - ing, But they knew his heart was right; The

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Sam - - my sang the Mar - seil - laise. All

Sam - - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

The piano accompaniment continues with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one sharp (F#) and a common time signature. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The system concludes with a *stacc.* (staccato) marking in the treble staff and a *marcato* marking in the bass staff.

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

Yan - - kee gar - çons! Oh, they nev-er will for-get How they

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

danced the pi - rou-ette When Sam - my sang the Mar-seil - laise!_____

No. 17. Song
The Dixiana Rise
Adelaide

Piano introduction in 3/4 time. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The piece begins with a forte (*f*) dynamic.

First vocal line and piano accompaniment. The vocal line begins with the lyrics "The world is bus-y,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, alternating between piano (*p*) and forte (*f*) dynamics.

Second vocal line and piano accompaniment. The vocal line continues with the lyrics "The world is diz-zy With one - step, tur - key trot-ty jig-gling;". The piano accompaniment maintains the rhythmic pattern, with the left hand playing a more active role in the second system.

Both saint and sin-ner Are get-ting thinner With morn-ing,

noon and night-ly wriggling. From old Da-ho-mey, From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling; But now the wise

REFRAIN

All spe-cial-ize In what they call the Dix-i-an-a Rise. In

Dix - ie There's a brand new dance; In Dix - ie, Dix - ie,

There's a grand new dance, In Dix - ie: One-step and glide,— Tur - key

trot and, be - side,— Mix-ture of High - land fling, Tan - go and Buck

— and Wing. In Dix - ie Ev - 'ry - bo - dy shouts, In Dix - ie,

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in' Through the skies! Toot! That's us sa - lut - in'

cresc.

Par - a - dise! Oh, come and join the fun! Life has just be-gun!

ffz *ff*

When you dance the Dix - i - an - a Rise. In Rise.

1. 2.

rall. *ff*

8

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

min - gling of jin - gle-in - gle-in - gle-in - gle - in - gles And

cresc.

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sfz stacc.

p animato

cresc.

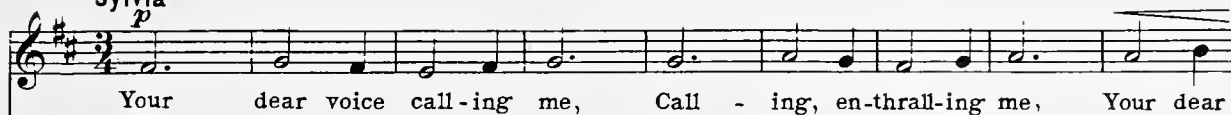
cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 You want to die, You want to die, But all you do is
 You want to die, You want to die, But all you do is

gliss.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

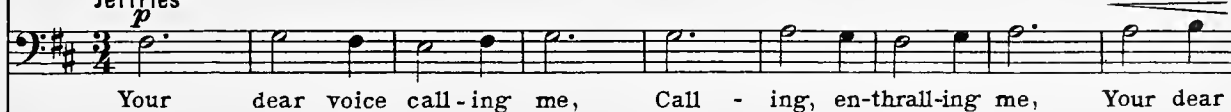
Sylvia

p

Mr. Thorne

p

Jeffries

p

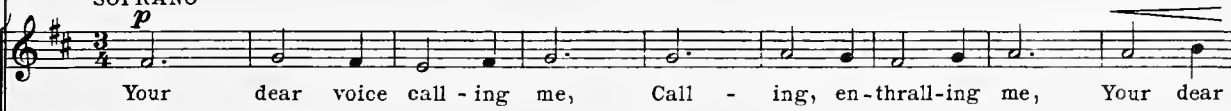
Dick

p

Rabelais

p

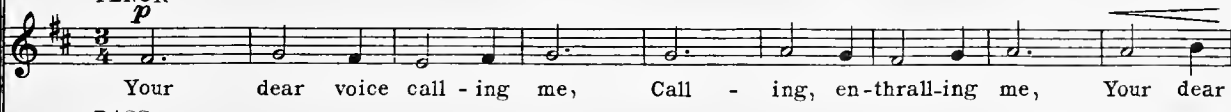
SOPRANO

p

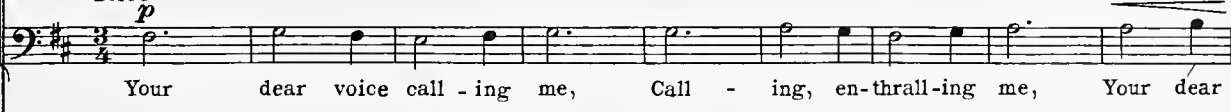
ALTO

p

TENOR

p

BASS

p

Chorus



S. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

J. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

D. eyes be - hold - ing me, Your dear arms en - fold - ing me, Ah _____

R. eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

eyes be - hold - ing me, Your dear arms en - fold - ing me, Your lips ca -

S. Ah ————— Burn - ing with bliss:

T. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

J. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

D. Ah ————— Burn - ing with bliss:

R. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

[illegible]

